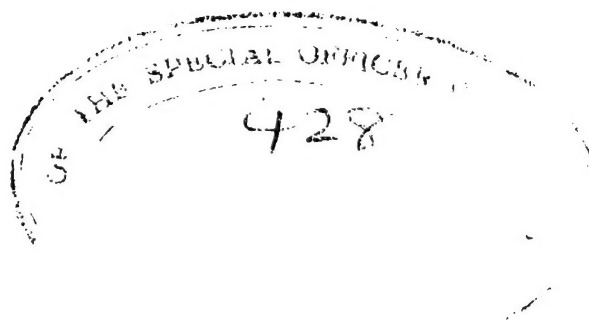


# A GUIDE TO TALKAD



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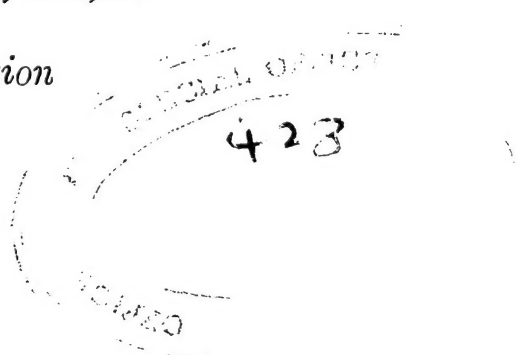
A  
GUIDE TO TALKAD

PUBLISHED FOR  
THE GOVERNMENT OF MYSORE

BY

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*Revised Edition*



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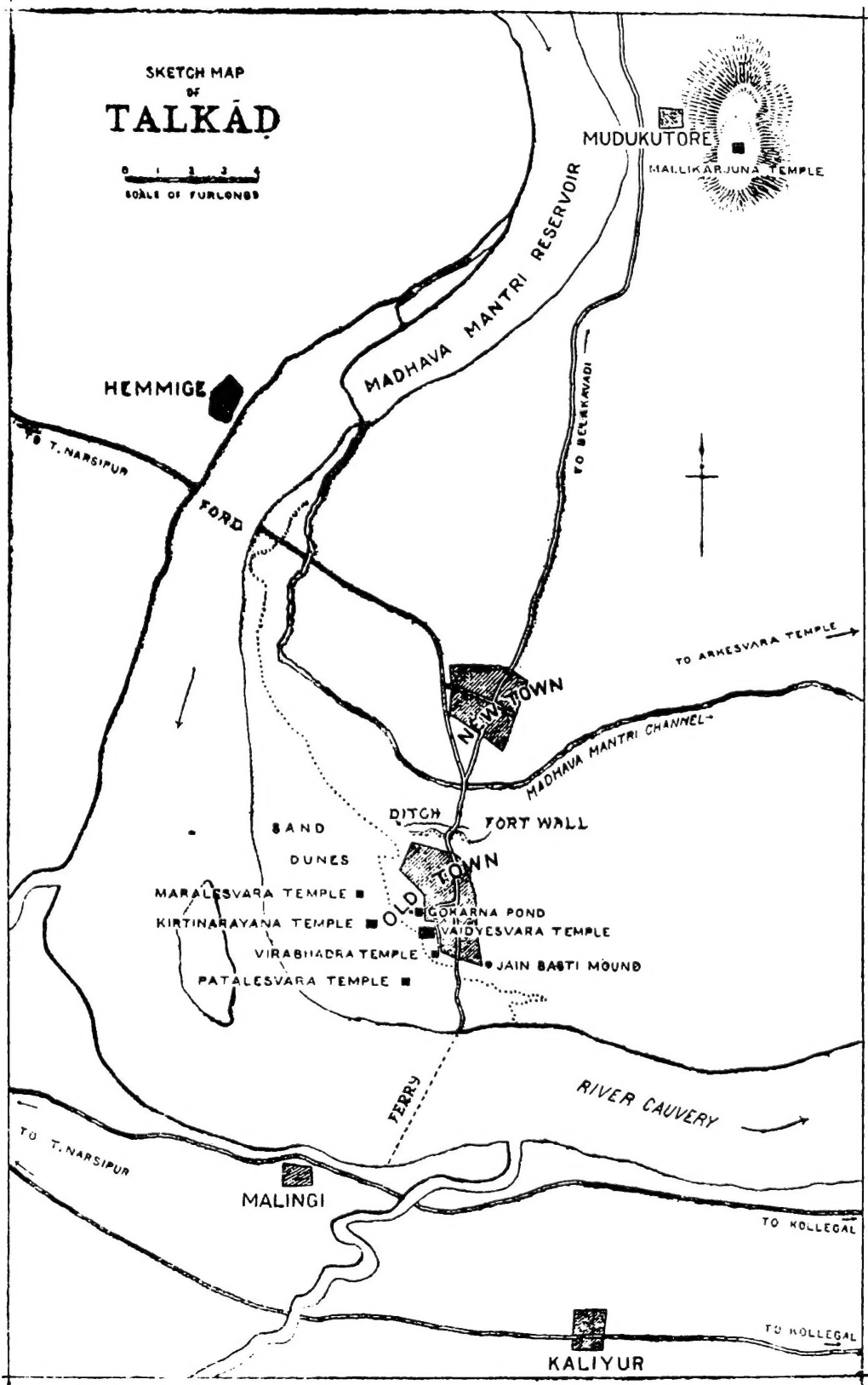
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SKETCH MAP OF TALKAD  
(P. 1)

## GUIDE TO TALKAD

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Talkād in the Tirumakūḍḷu-Narsipur Taluk of the Mysore

District is a town of great antiquity, (Pl. I).

**Situation.**

It is situated in 12°11' N. Lat. and 77°2' E.

Long., on the left bank of the Kāvērī river, about fifty miles from Maddūr, twenty from Śivasamudram and twenty-eight to the south-east of Mysore. (Pl. XII). Though a generation ago it was, according to Rev. A. M. Tabard, a place 'out of the ordinary tourist's beat,' the construction, in recent years, of a bridge across the Kāvērī near Sōsale has made it possible for the visitors to have the beautiful prospect of this interesting place situated picturesquely in the immediate vicinity of a sharp bend of the Kāvērī eastwards from a southerly course. Nevertheless the place which was the proud capital of a by-gone powerful kingdom is now rendered weird by the wide expanse of the sand dunes which stretch for over a mile in length, burying beneath them more than a score of monuments of ancient glory. The plantation of casuarina trees has, however, effectively checked the advance of sand which in former years used to be at the rate of ten to twelve feet per year.

The site of the ancient capital was very extensive. During the twelfth century A. D. it is known to have comprised seven towns and five maṭhas, among which were Vijayāpur, Muḍukadore and Māliṅgi or Jananāthapura. The invasion of the dunes has been extensive particularly during the last four hundred years and at some places they have risen to a height of about sixty feet. A good part of the old metropolis has thus been covered up by sand hills. The formation of the dunes themselves

has been due very probably to the deforestation of the river bank and the construction of the reservoir by Mādhavamantri in about 1346 A.D. The sand collected on the river bank has been carried by the south-west monsoon and deposited on the town. The remains of the old fort wall and ditch can be seen a little to the south of Mādhavamantri channel and immediately to the west of the road leading from the new town.

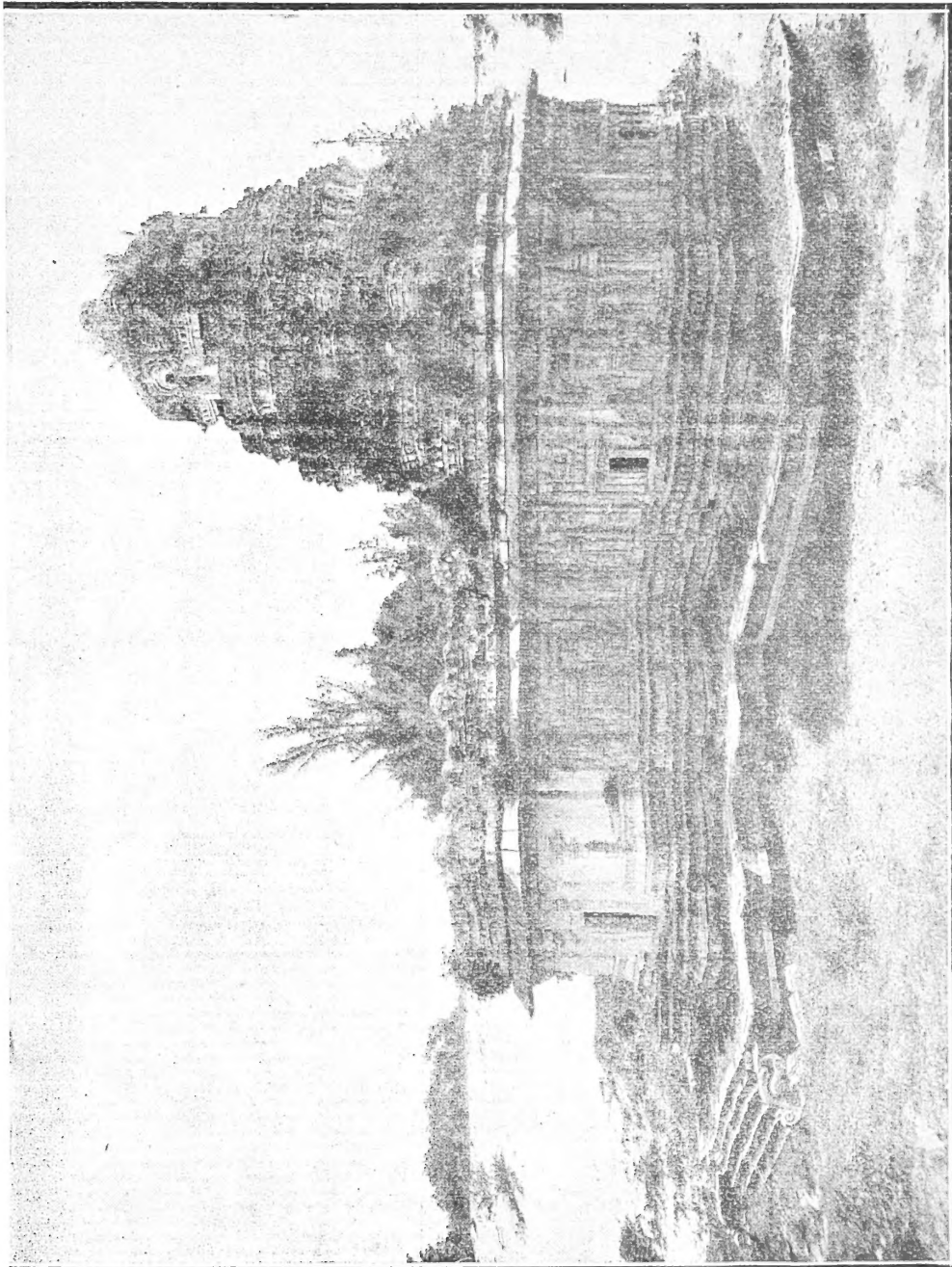
The mythological origin of the town is related in the Skanda-Purāṇa where two Kirāta brothers Tala and

**Mythology.**

Kāḍa are said to have given their names to this place. Sōmadatta was a certain sage of Kāśi, who prayed to Śiva for *mōksha*. He was directed to go to the Siddhāranya-kshētra (another name for Talkād). On his way he was killed along with his disciples by wild elephants near the Vindhya range. Since, however, the last thoughts of the party were on elephants, all of them were reborn, as elephants themselves and in that form proceeded to the Siddhāranya-kshētra where, by now, Śiva had arrived with Maṇikarnikā and taken the form of a liṅga at the foot of a Śālmali tree. The elephants bathed in the Gōkarnatīrtha (Maṇikarnikā) daily and threw the lotuses that grew in the pond towards the Śālmali tree. The two Kirāta brothers Tala and Kāḍa, in their curiosity at the sight, struck at the tree with their axe to ascertain what was contained beneath it. But when they discovered the liṅga and a stream of blood issuing forth from it, they were taken by fear. A heavenly voice, however, bade them dress the wound with the juice of the Śālmali leaves and fruits. They obeyed and the flow of the blood ceased, while the blood that had flown erstwhile was changed to milk. They were directed to drink it and thus became instantly the members of the Pramatha-gaṇa. The elephants too did likewise and were transported to Kailāsa. These circumstances are said to have given the place the names of Talkād on the one hand and Gajāranyakshētra on the other.



PLATE



But the name Talkāḍ literally means 'jungle.' The Sanskrit form of the name, viz., Taḷavanapura is found in an inscription of the Ganga king Harivarma (C.500).

'As the God treated himself for the wound caused by the hunters, he became known as Vaidyēśvara.

**The P a n c h a - lingas.** The same god manifested himself as Arkēśvara on the bank of the Uttara-vāhinī (flowing northward) Kāvērī and was worshipped as Vāsukīśvara or Pātālēśvara on the bank of the Pūrva-vāhinī (flowing eastward) Kāvērī and was worshipped by Vāsuki, the king of serpents; as Saikatēśvara or Maraḷēśvara on the bank of the Dakṣiṇa-vāhinī (flowing southward) Kāvērī and was worshipped by Brahma; and as Mallikārjuna on Sōmagiri or Muḍukadore-beṭṭa on the banks of the Paśchimavāhinī (flowing westward) Kāvērī and was worshipped by Kāmadhēnu or the Cow of Plenty. These five lingas represent the five faces of Śiva. Their positions are given thus : Arkēśvara in the east, Pātālēśvara in the south, Maraḷēśvara in the west, Mallikārjuna in the north and Vaidyēśvara in the middle.

The place is considered so holy by the Hindus that Rāma in the Trēta Age, is himself said to have

**Panchalinga Darsana.** stayed here for some time on his way to Lanka. The day on which the Pañchalīnga-darśana, i.e., a visit to the five lingas confers the highest merit is the new moon-day of the month of Kārtika (November-December) which must be a Monday, the sun being in the scorio. Such an astronomical combination occurs so rarely that the intervals between the visits variously range from four to as many as fourteen years. Custom prescribes in what manner the visit to the lingas is to be made. The visitor should at the outset bathe in the Gōkarṇatīrtha and without removing his wet garments should, after paying obeisance first at the shrines of Gōkarṇēśvara and Chaṇḍikādēvī,

proceed to the temple of Vaidyēśvara to pay his respects and seek the God's permission to visit the other four lingas. He should then bathe again at the different courses of the Kāvēri in this order : northern, eastern, southern and western, and respectively visit, one by one, the other lingas, Arkēśvara, Pātālēśvara, Maraḷēśvara and Mallikārjuna, duly reporting to the god Vaidyēśvara at each stage. Finally he may pay obeisance at the temple of Kīrtinārāyaṇa. His complete round of the darśana must be made in one day. The total distance thus covered up by him would be about 18 miles.

The early history of Talkāḍ is the history of the Gangas.

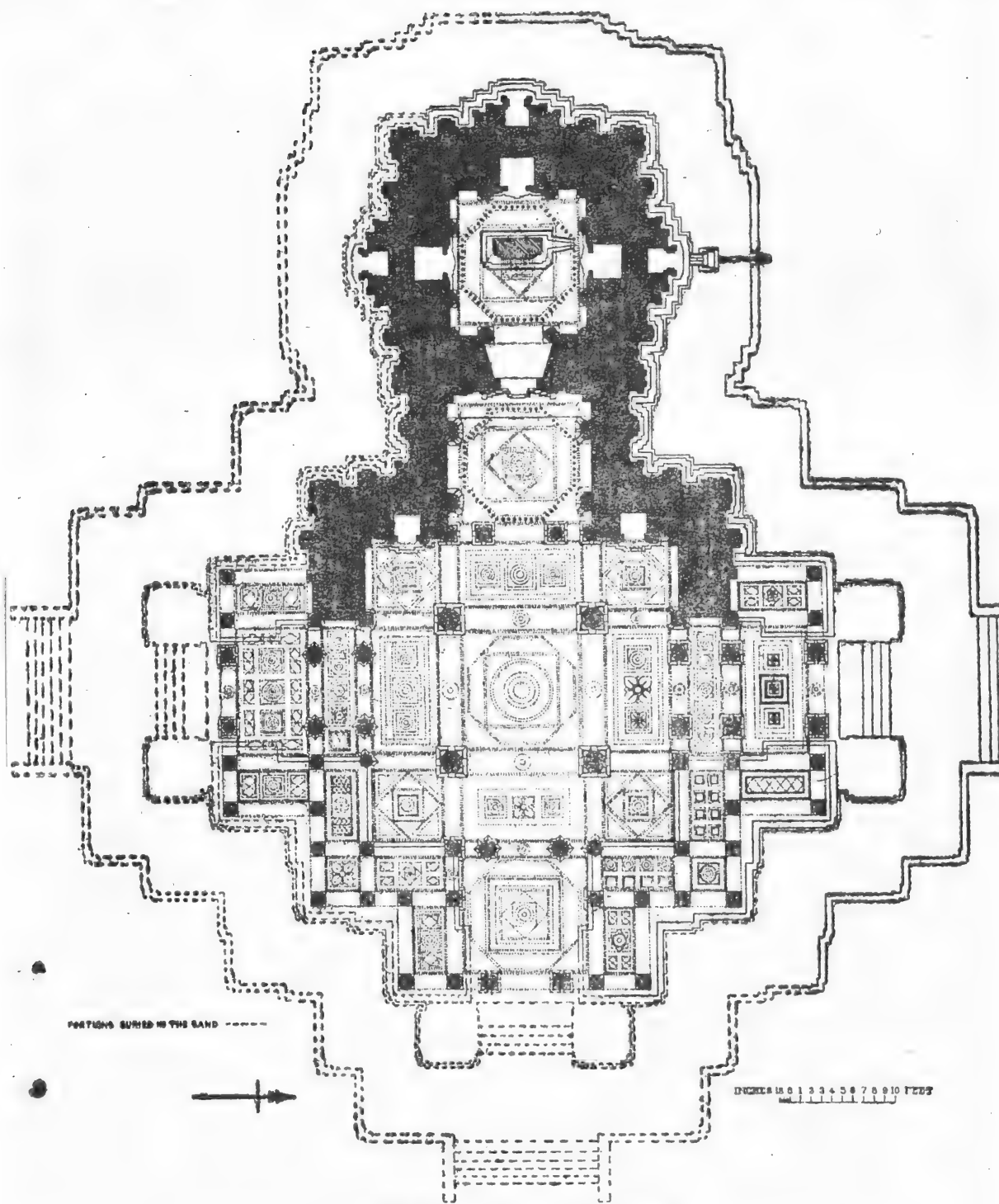
#### History.

But Ganga inscriptions in Talkāḍ itself are very few. It is most likely that many of them lie buried under the sand. So are perhaps the Ganga monuments also of which several may have been Jain Bastis. The earliest authentic record which mentions that the Ganga king Harivarma was residing in this city of the Karnāṭadēśa seems to belong to about 500 A.D. (Ind Ant. VIII, p. 212). The record of Śrīpurusha Ganga (Ep. Carn. Vol. III, Tn. 1) which is said to have been found in the backyard of Chikkiengar's house belongs to the king's first regnal year, possibly 726 A.D., at which time, however, the council of 'twenty-five' of Talkāḍ seems to have been a powerful political body, whatever may have been the royal absolutism. The Gangas appear to have held sway over Talkāḍ for about 500 years and to have become, during the latter part of the period, subject to the authority of the Rāshtrakūṭas.

At the close of the 10th century the Chōlas captured

#### Chola.

Talkāḍ from them. Permāṇaḍi Gangarāja was conquered by Rajendra Chōḷa. The Chōlas exercised their power for over a century until in 1116 A. D. they were, in turn, dispossessed by



KIRTINARAYANA TEMPLE  
TALKAD  
(P. 9)

the Hoysalas through the efforts of a scion of the Gangas, Ganga-rāja by name. The Chōlas gave the place the name of Rājarājapura which continued to be mentioned even in the Hoysala inscriptions of the 14th century. During the Chōla period Talakāḍ, Talekāḍ or Talaiikkāḍ, seems to have prospered and several temples appear to have been built. The latter were dedicated both to Śiva and to Viṣṇu. Unfortunately, however, the original Rājarājēśvara and Vaikuṇṭha-Nārāyaṇa temples which must have certainly belonged to this period are no longer in existence. The Rājarājēśvara temple may have been covered by the sand. But the Vaikuṇṭha-Nārāyaṇa temple which contained inscriptions of Kulōttunga Chōla and Rājādhirājadēva was dismantled and rebuilt about a generation ago near the hospital and its image was installed in the new temple. The Maralēśvara and Pātālēśvara temples as also the name of Vaidyēśvara suggest Ganga and Chōla connections. In Mālingi (Jananāthapura) the Śrīvaiṣṇava temple of Janārḍana is older than the days of Rāmānujāchārya and was endowed by Kundavve, the elder sister of the Chōla king, Rājarāja. The Chōlas had established a governor at the place. At the time Talkāḍ was conquered by the Hoysalas, Adiyama was the Chōla governor under Vikrama Chōla.

Vishṇuvardhana Hoysala drove the Chōlas out of Mysore in 1116 A. D. and assumed the title of **Hoysala.** 'Talakāḍu-Gonḍa.' He and his successors were in possession of the place down to the middle of the 14th century. Talkāḍ appears to have reached its hey-day during this period, for, as already stated, it came to be composed of seven towns and five maṭhas and was the southern capitals of the Hoysalas. During the time of Vīra-Ballāla III his minister Perumāḷa Daṇāyaka established a school at Mālingi on the opposite bank of the river and

endowed it with lands and villages. The Hoysala emperors, too, endowed the Vishṇu and Śiva temples. Viṣṇuvardhana built the Kīrtinārāyaṇa temple in 1117 A. D., while his successors enriched it with various gifts.

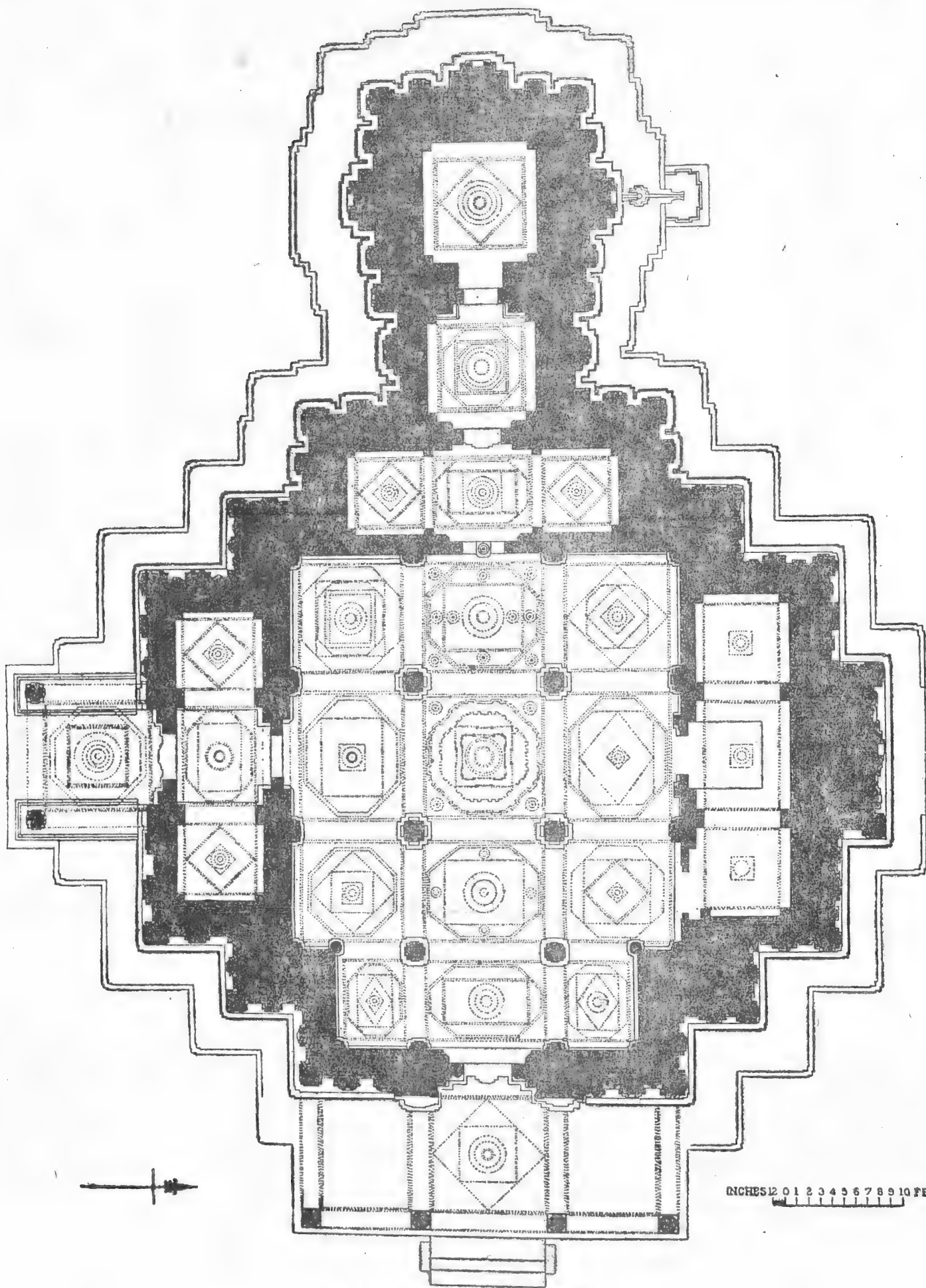
The Vijayanagar sovereigns came to possess the place in the latter part of the 14th century.

**Vijayanagar.** Their feudatories who are known to have belonged to the line of Sōma-Rāja governed the place till about 1634 A. D. There are several inscriptions of the Vijayanagar period which show that the rulers continued to make donations to the temples at the place. Mādhava-mantri, the famous early Vijayanagar officer was a native of Talkāḍ. He constructed the Mādhavamantri-aṇecut and possibly also got the present Vaiṣṇēśvara temple erected over the old Chōla linga.

In 1610 Tirumala Rāja was the representative of the Vijayanagar family at Srirangapatna. From the accounts of the Chikkadēvarāja-Vamśāvali it would appear that he and Rāja Voḍeyar of Mysore were not on amicable terms. The latter, however, had the support of Venkaṭapatirāya, the Emperor of Vijayanagar who ruled from Penukoṇḍa. Tirumalarāya, the Viceroy, was alarmed at the growth of the power and territory of Rāja Voḍeyar. Though the Annals of the Mysore Royal Family state that Tirumalarāya who was now afflicted with an incurable disease himself made over the government of Śrīrangapaṭṇa to Rāja Voḍeyar, yet their mutual relations suggest that Tirumala Rāja might have been forced to flee from Śrīrangapaṭṇa to Talkāḍ leaving his family behind.

An inscription (Ep. Car. III, Tn. 62) records that Rāja Voḍeyar received Śrīrangapaṭṇa as a grant from Venkaṭapati Rāja in 1612, though it would seem that the formal sanction of

**Mysore.**



VAIDYĒŚVARA TEMPLE  
TALKĀD

(P. 13)

PLATE IV



the emperor was thus obtained in respect of what the Mysore king actually conquered. Alamēlamma or Rangamma, wife of Tirumalarāya followed her husband to Mālingi. She had the custody of certain jewels which she used to send to the temple twice a week for the decoration of the goddess. It is said that Rāja Voḍeyar tried to secure the custody of the jewels permanently from her but that she, in anger, drowned herself in the river after pronouncing a curse. There is a custom in the royal family to observe a ceremony on the 9th day of the Dasara in memory of this lady, which suggests that Rāja Voḍeyar who instituted this ceremony should have felt great grief over this tragedy. Talkāḍ has remained in the possession of the Mysore kings ever since. Several inscriptions of this dynasty have been found at the place and they are records of the various donations given by them to the Viṣṇu and Śiva temples.

More than thirty temples appear to have once existed in Talkāḍ. Among these the Vaikuṇṭha

**The Temples.** Nārāyaṇa temple is no longer in existence, while the Rājarājēśvara temple like several others may yet lie buried in the sand. In recent years the Ānandēśvara and Gaurīśankara temples were unearthed. Of these the former is said to have been built by one Chidānandasvāmi who was a contemporary of Hyder. There is a story that once he crossed the Kāvēri river in full floods seating himself on a plantain leaf and that Hyder who witnessed the miracle made a grant to the temple built by him. The Gaurīśankara temple was built during the time of Chikkadēvarāja Voḍeyar. The Vaidyēśvara, Pātālēśvara and Maralēśvara temples enshrine three of the Pañchalīngas while the Arkēśvara temple at Vijayāpur and that of Mallikārjuna at Mudakadore enshrine the remaining two. Of these the Vaidyēśvara temple is the most imposing, while the Kīrti-nārāyaṇa temple is historically the most important.



## THE KIRTINARAYANA TEMPLE

(Pl. II.)

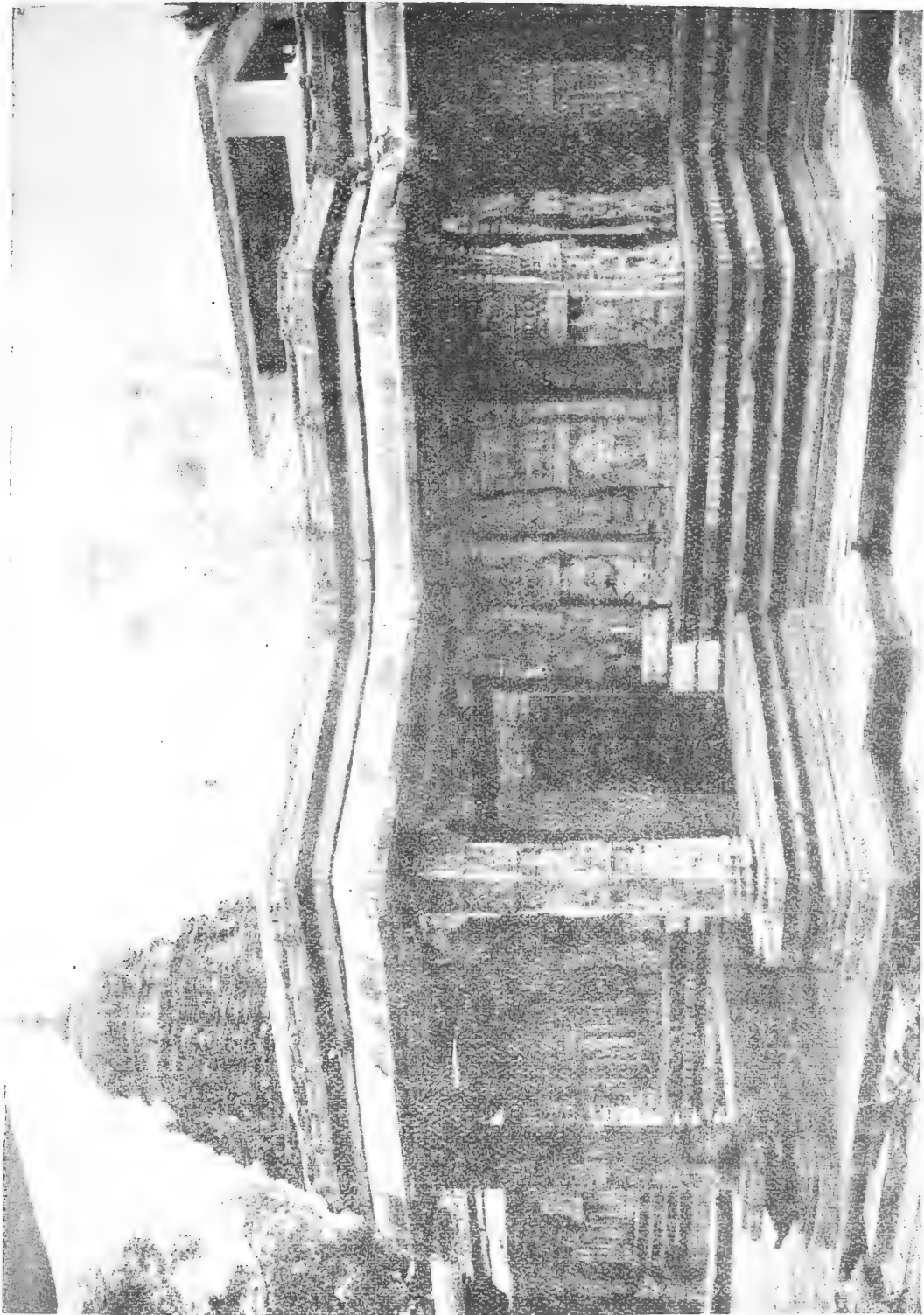
After excavating the sand for several days, the late Mr. R. Narasimhachar discovered a long Tamil inscription of 1173 A. D. on the south-east cornice of the temple and running from the south to the north doorway. This inscription states definitely that the temple was built in 1117 A. D. by Vishṇuvardhana Hoysaḷa who is known to have consecrated several temples for Viṣṇu in various parts of his realm, of which the Kēśava or Vijayanārāyaṇa temple at Bēlūr, the Nārāyaṇa temple at Tonṇūr and the Kirtinārāyaṇa temple at Talkād bear his inscriptions.

The original temple consisted of a garbhagṛiha, an open sukhanāsi and a navaraṅga pavilion open on three sides. Above the vimāna there appears to have been a large brick tower probably identical with the one now existing.

Many grants are engraved on the outer cornices and on the pillars and walls of the navaraṅga. One of them records the presentation of a golden image of Lakshmī. Another mentions the existence of a shrine for the junior goddess on the north-west of the temple. The brick walls on the north-east of the navaraṅga are structures of the late Vijayanagar or early Mysore days and possibly were put up as bulwarks against the onrush of sand which had already begun to invade the temple of the junior Dēvī. Her image was later installed in a chamber at the southern end of the navaraṅga of the main temple.

The temple of Kīrtinārāyaṇa which is the only structure belonging to the Hoysaḷa style in the place is yet unlike the great Hoysaḷa temples in having been built of granite and bricks.

**General Description.**



Vaidyeshvara Temple—South View. (P. 14)

Soapstone is used only for the four round pillars of the navaraṅga and for the image. The platform which has ornamented cornices follows the contour of the temple. (Pl. III) For each of the three original doorways of the navaraṅga there were on the platform two supporting towers which have now disappeared, excepting only the bases of two of them outside the north door.

The cornices of the basement are ornamented with trapezoid and latin-cross-shaped mouldings as at Bēlūr. Above the basement are the usual slanting railings in front; but the row of turrets intended for their ornamentations is only carved in outline as are also the pilasters above them. The panels contain rough flowers instead of the usual mythological sculptures. There are no sculptures on the outer granite wall running around the west half of the temple. The spaces between the indented square-shaped pilasters are ornamented, however, with rows of turrets of different sizes. The smaller turrets are generally under tōraṇas which are mostly of the serpentine type and surmounted by simhalalāṭas. The brick parapet above the eaves is made of the flattish type of bricks and ornamented by turrets with square-shaped or boat-shaped śikharas. The tower is also a brick structure, large and heavy. It is squaroid in shape and resembles more or less the Dravidian towers of the period. Possibly it is the original Hoysala structure.

The navaraṅga which is a moderately sized hall has stone benches on its north-eastern and south-eastern sides extending to the north and south doorways respectively. It had originally the usual nine aṅkaṇas plus the four doorway aṅkaṇas and was generously conceived in height and width as at Bēlūr. But its western doorway aṅkaṇa has been converted into the sukhānāsi, while the southern one into the Lakshmi shrine.

The four central pillars are lathe-turned objects of the classical Hoysala type. The other pillars are of various shapes like the eight-pointed star, sixteen-pointed with shallow fluting, the octagon and the indented square. A peculiar feature of the temple is that the beams which are all ornamented with either scroll work or rows of animals or bead work are supported by additional pillars on the inside of the doorway *ankaṇas* so that the hall has ten more pillars than it should ordinarily have.

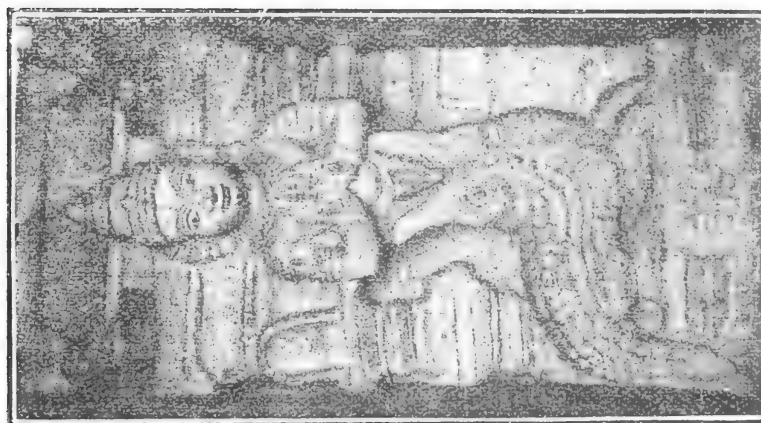
The ceilings which are made up of heavy granite slabs are either flat or carved out into shallow domes with little figure sculpture. Only a few of them are artistically executed with interesting designs like the creeper scrolls, the lotuses, elephants and lions and dancers and *ṛishis*.

Inside the *navaranga* are kept the images of *Nammālvār*, *Vēdānta Dēśīkar*, etc. They are all of the Vijayanagar period as is also the image of *Lakshmī* in the north *aṅkaṇa*.

While the *sukhanāsi* doorway is a later insertion with a 17th century stucco group of *Anantaśayana* above the lintel, the *garbhagṛiha* doorway imitates, though with a shallow cornice, the features of the *Bēlūr garbhagṛiha* doorway.

The main image of *Kīrtinārāyaṇa* which is about 10' high stands in *samabhaṅga* holding in its four hands *śankha*, *padma*, *gadā* and *chakra*. The ten *avatārs* of *Vishṇu* appear on the *prabhāvali*. Though the image is classical, its face is fatter and more chubby than the *Bēlūr* images. It has an imposing appearance with its head slightly inclined to the left which might be due to the sinking of the ground below the *pīṭha*.

PLATE VI



A high compound wall of flattish bricks and another of rough stones above the level of the parapet  
**Other Buildings.** were probably put up in the 17th century as barriers against the advancing sand  
 There appear to have been shrines for the senior and junior goddesses on the north west and south west of the main temple. Traces of the brick structures are yet visible. A ruined maṇṭapa and a stone brīndāvana with the image of Nārāyaṇa stand to the north-east of the temple. The mahādvāra or *upparige* of the temple had been revealed in 1925. Further excavations are likely to expose more buildings to the south of the main temple.

### VAIDYESVARA TEMPLE.

The Vaidēśvara temple stands about 250 yards to the east of the Kīrtinārāyaṇa temple. It is situated  
**Situation.** almost at the south-western end of what remains of old Talkāḍ and close to the sand dunes.

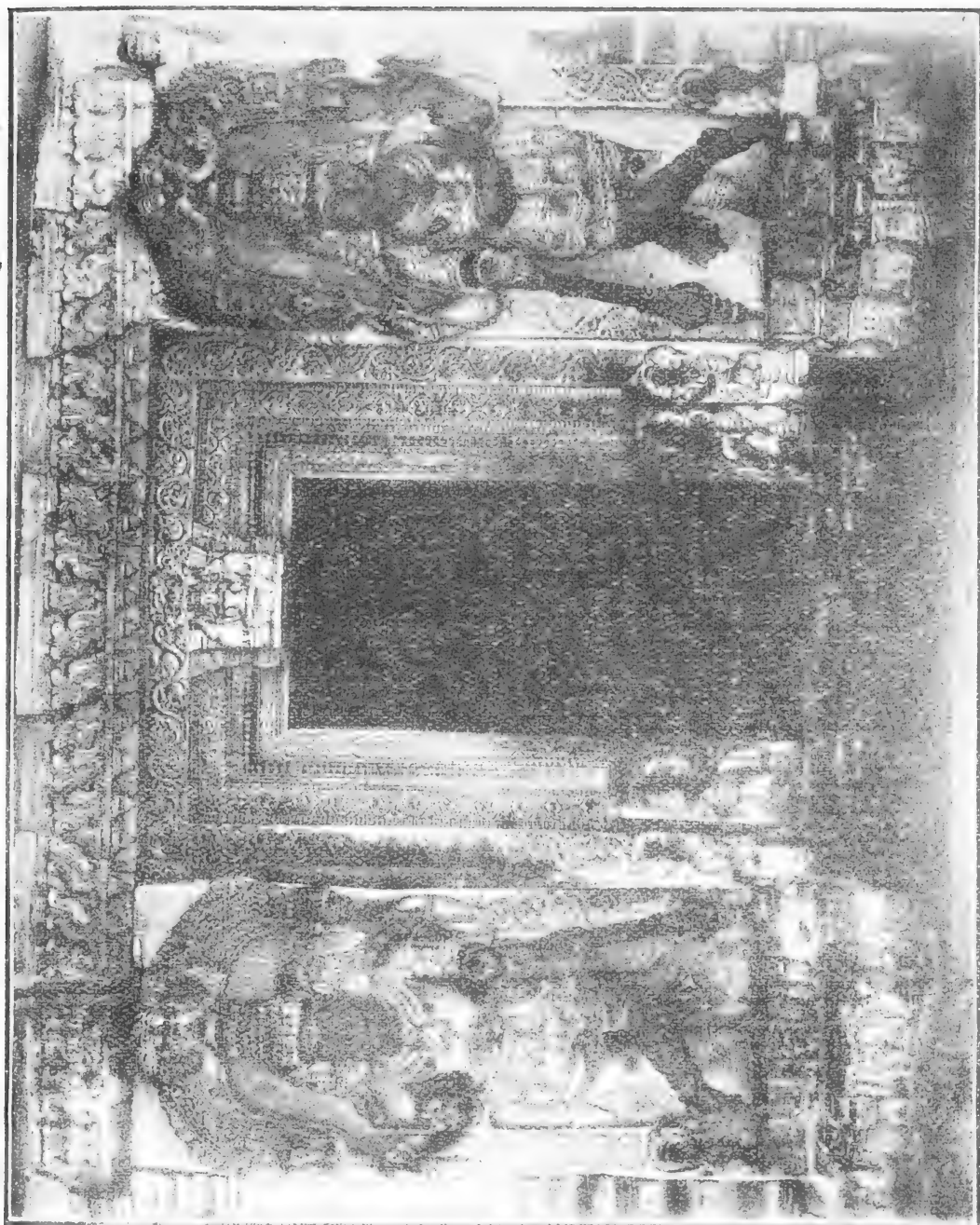
It is the most elaborately carved temple in the whole neighbourhood and is constructed almost  
**Importance.** entirely of close grained granite as in the case of the Kīrtinārāyaṇa temple. For a granite structure the carvings are surprisingly good.

Though the Vaidyēśvara linga was existing during the Chōḷa period, the temple itself seems  
**History.** to belong to a later period. Its sculptures do not show the beauty characteristic of the Chōḷa and Hoysaḷa art. The smaller reliefs have motifs like the lions, gryphons, etc. which are more common after the 13th century than before it. The quadrangular based kalaśas on the walls are a common feature of the Hoysaḷa and Vijayanagar architecture. The characters of the

legend 'Sarasvatī' appearing on the book held by the image of Sarasvatī on the outer wall to the east of the southern doorway are like those appearing in the inscriptions of the 14th century. The tower of flat bricks is a Vijayanagar structure. There is, however, a great similarity between the pillars of the southern porch and those of the Sōmēśvara temple at Kuruḍumale in the Muḷbāgal Taluk of the Kōlār District, which belongs to the latter part of the 13th century. The mahādvāra has no tower but its door frames are tall and characteristic of the 13th and 14th century types but without any engraving. If the building belongs to the early Vijayanagar period, it can be counted as one of the finest among the half a dozen temples constructed during the period and can be classed with the Vidyāśankara temple of Śṛīngēri, the Viṭhalasvāmi and Hajāra Rāmasvāmi temples of Hampi and the temples of Lēpākshi and Tāḍapatrī. On the north-east corner of the outer wall of the temple there is a Sanskrit Nāgari inscription meaning 'Salutation to Vaidya-līṅga, Mādhava.' This Mādhava is either the name of the Hoysala Officer Mādhava, son of Perumāla Daṇāyaka (C. 1260 A.D.) or of the famous early Vijayanagar Officer Mādhavamantri (1360 A.D.) who was a native of Talkāḍ and possibly got the present temple erected over the old līṅga. It is well-known that the latter put up the aṇecut (dam) which carries his name. (Cp. the Heddase Plates of Prince Mārāpa, M.A.R. 1929, p. 159.)

The temple has several Hoysala features. Its plan is cruciform with each reverse angle twice  
**General Description.** indented (Pl. IV.). There are only small  
 porches instead of the fully developed mukhamanṭapas of the Vijayanagar period. The main shrine has no covered pradakṣhiṇā. The platform that runs round the navaraṅga and garbhagṛiha is narrow (3' wide) and half buried







The original eastern porch appears to have been an ornate one like that on the south. In its place the

**Porches.**

present porch was put up by a Mysore officer in 1633 A.D. The south porch is a lovely piece of architecture. (Pl. V.) The images of two officers under whom the temple was probably constructed are carved on the jambs of the south door of the navaranga. On either side of the doorway is a dvārapāla on the wall. In front of each of these stretches a platform with its basement finely ornamented with sculptured cornices and friezes. The bottom frieze shows lions, elephants, gryphons, etc., fighting each other or in playful attitudes. The two pillars of the porch are exquisitely carved, though shortish. Their capitals have heavy plantain bud projections while the cubical mouldings of each pillar are separated by octagonal shafts ornamented by floral and creeper friezes and rearing lions at the corners. The faces of the mouldings are carved with images in high relief of various gods and saints like Viṣṇu, Śiva, Kumāra, Saint Kaṇṇappa, etc.

The lower half of the outer wall is shaped like a basement of 5 deep cornices of which the middle one

**Outer Wall.**

is well sculptured. The upper half has a row of narrow pilaster-like projections alternating with shallow recesses. On each abutment and recess is a towered canopy. Each of these latter has an ornamented tower with a śikhara surmounted by a simhalalāṭa or lion face and kalaśas or finials. The śikharas themselves have varied shapes like the cross, the drum, the boat, and other designs. The square pilasters supporting the canopies have plantain bud hangings.

Under the canopies in the front half of the temple stand sculptured images with their vāhanas, or

**Wall Images.**

which the more noteworthy are the following:

**East Face.**

Mahishāsūramardīnī, Brahma and Sūryanārāyaṇa.

**South-east Face.**

Mōhinī, Lakshmī, Bhairava, Varadarāja, Śiva, Śaṅkarāchārya praying while in the jaws of a crocodile (Pl. VI, 1), Gaṇēśa, saint with sword attacking Nandi pillar, Kaṇṇappa-Nāyanār (Pl. VI, 2), Kāpāli, Virabhadra, Arjuna shooting the matsya-yantra, Andhakāsūramardana.

**South Face.**

Śiva, Chandraśekhara, Sarasvatī, Chāṇḍikēśa, kalaśa with a cow pouring milk on a lūṅga.

On the bases are interesting figures like a Vidyādhari, half-swan-goddess playing on vīṇa, swans with the heads of horses, lions, etc., Gaṇēśa, Kṛishṇa on all fours and so on.

**South-west Face.**

Four monkeys with one head. Nearby is a stone sugarcane mill.

**North-Face—(Centre).**

A relieve representation of a storied temple of the Draviḍian style.

**North-east Face.**

Virabhadra. The tower of one of the canopies on the east face of the north-east corner has the Nāgari inscription already mentioned—*Vaidya līṅgāya namaḥ Mādhava*.

**East Face.**

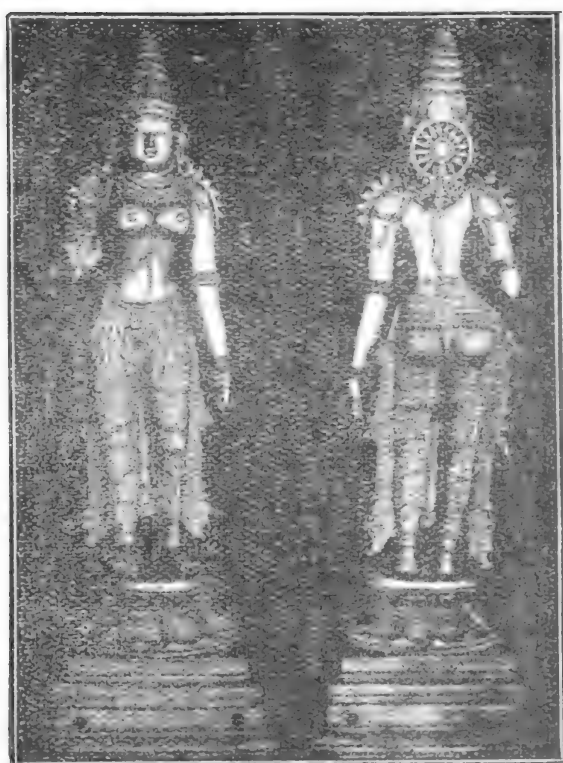
Vijaya-Gaṇapati to the left of the dvārapālas, riding on a caparisoned mouse as on a horse.

The eaves are finely made with a greater curvature than is usual in Hoysala buidings. On the north-

**Eaves and Parapet.** east corner just above Mādhava's inscription is carved a fine five hooded cobra on

PLATE VIII

VAIDYESVARA TEMPLE



CHANDRASEKHARA'S CONSORT. (P. 17)

the under surface of the eaves with a fine stone chain dangling from its neck. From this chain is hung a lamp in the Kārtika month and probably it served also the purpose of lighting up the inscription. Above the eaves runs a finely ornamented frieze of lion faces on which was probably resting the old parapet. The brick parapet, which was recently removed, was of the 17th century to which period belongs also the brick tower of the Dravidian type.

The east doorway of the navaraṅga is the most magnificently sculptured piece in the temple  
**East Doorway.** (Pl VII). It is made up of massive pieces of granite exquisitely carved over in great detail. The sill has a seated lion in the centre, while the jambs have each ten vertical bands bearing ornamental designs in the form of flowers, beads, or creeper scroll sometimes with birds in the inter-spaces. The Gajalakshmi lintel continues these designs. The colossal dvārapālas here are said to be the largest in the Mysore State. They belong very probably to the Vijayanagar period.

The navaraṅga is oblong with 12 medium sized ankaṇas;  
 The six granite pillars supporting the  
**Navaranga.** beams appear to imitate Hoysala types but their plantain-bud capitals give them a Dravidian look. On their bases are various small images of lions, Śivalīlas, etc. Of the 12 ceilings, the central one is the best and is in imitation of Hoysala ceilings. Above the beams is an octagon over which is a square of flat slabs and on its top is a large granite slab with a shallow padma and a poorly carved pendent bud. On the octagon under the canopies are rows of seated figures representing various forms of Śiva and his attendants.

There are two shrines in the north wall of the navaranga which formerly housed the utsavamūrtis :  
**Navaranga Shrines.** Chandrasēkharamūrti and Tāṇḍavamūrti. The latter was a presentation of Karāchūri Nañjarāja, while the former was made about 50 years ago by a local goldsmith. The old 14th century image of Chandrasēkhara, however, is now in the Archæological Office at Mysore. Its consort is a beautiful image yet retained in the temple (Pl. VIII). From the navaraṅga shrines a secret passage runs through the north wall to the sukhanāsi. The images of Gaṇēśa, Sarasvatī and Venkaṭēśa are kept in the navaraṅga.

The temple has two sukhanāsis of which the doorway of the  
**Sukhanasis.** inner one is finely carved.

The udbhava linga in the garbhagṛiha is of black stone and has a very ancient and natural look. The  
**Linga.** Piṭha is low.

The Pañchaliṅgēśvara shrine behind the Vaidyēśvara temple was built by a Mysore Officer in 1633  
**Panchalingesvara Shrine.** A.D. according to an inscription in the building itself. The front large maṇṭapa is a later addition. On the south side of this maṇṭapa is a fine old relievo image of Mahishāsūramardini with the goddess seated on the back of the lion. The headdress of the goddess, the animal's short mane, and the pose suggest that the image might have come from even the early Gaṅga period.

The Dēvi Temple is a Vijayanagar structure with a garbhagṛiha, a sukhanāsi, and a navaranga. In  
**Devi Temple.** the garbhagṛiha stands a dark stone image of Pārvatī known as Manōnmaṇi Amma which is possibly of the 14th century.

The smaller shrine of Chaṇḍikēśvara near the Pārvatī shrine has round and sixteen-sided pillars  
**Chandikesvara Shrine.** which have an early look. The image also is well proportioned and is perhaps very old.

PLATE IX



1. PATALESVARA TEMPLE. (P. 18)



2. MARALESVARA TEMPLE. (P. 18)

## PATALESVARA TEMPLE

(Pl. IX, 1.)

The Pātālēśvara temple is in an excavated pit about a hundred yards to the south of the Kīrtinārāyaṇa temple. Though it is one of the Pañcha-linga temples, it is comparatively small. Its brick tower and the brick Nandis on its roof are, of course, recent. But the rest of the building which is of stone is of about the 10th century. Its outer walls bear three Tamil-Grantha and one Kannada Hoysala inscriptions. The four navaranga pillars have a Chālukyan shape. In the navaranga are kept a number of images like Brahma, Venkaṭēśa, etc., which belong to different periods. The Linga in the garbhagṛiha is small and reddish in hue. It is said to change its colour into red in the morning, dark in the afternoon and white in the evening.

## MARALESVARA TEMPLE

(Pl. IX, 2.)

The Maralēśvara temple is situated about a 100 yards to the west north-west of the Kīrtinārāyaṇa temple. In many respects it resembles the Pātālēśvara temple. The round navaranga pillars, the rounded basement cornice and the evidence of the Tamil inscription on its outer wall declare it to be a monument of the Chōla or early Hoysala times.

The basement of the garbhagṛiha has cornices having small arches. Inside the navaranga there are, besides the fine round pillars, eight-sided and sixteen-sided or fluted pillars. Among the several images kept in the navaranga, that of Mādhava is beautiful and could be assigned to about the 14th century.

The garbhagṛiha has a large linga whose very rough surface suggests a natural shape. Its pīṭha is about 5 feet square and the two together might be attributed to a very early date.

### GOKARNESVARA TEMPLE

The Gōkarṇēśvara temple is a very small structure facing the Gōkarṇa tank. Fragments of older temples have been utilised in its structure. A granite inscription has been built into its roof. The jambs near the corners of the east face belong perhaps to an earlier Gōkarṇa temple possibly built during the days of Mādhavamantri. The name of Gōkarṇa reminds us of his conquest of North Canara. The anecdote that he built across the Kāvērī is illustrated in Pl. X, 1.

The Gōkarṇa-tīrtha is a large tank about 150' square. The sides and granite steps are finely built (Pl. X, 2.).

### VIRABHADRA TEMPLE

The Virabhadra temple is situated next to the Vaidyēśvara temple on its south. It is a recent structure with no architectural value. The main image of Virabhadra, however, is of the Vijayanagar period. It has an elongated face, broad nostrils and moustaches.

The two relief figures in front of the temple, which are pointed out as those of the Kirāta brothers Tala and Kāḍa, are actually bhakta vigrahas of two warriors.

### ARKESVARA TEMPLE AT VIJAYAPUR

Vijayāpur is about 3 miles east of Talkād. There is an old mud fort near the place. Close to the road stands the temple of Arkēśvara containing one of Pañchalīngas visited during the Pañchalīnga festival (Pl. XI, 1).

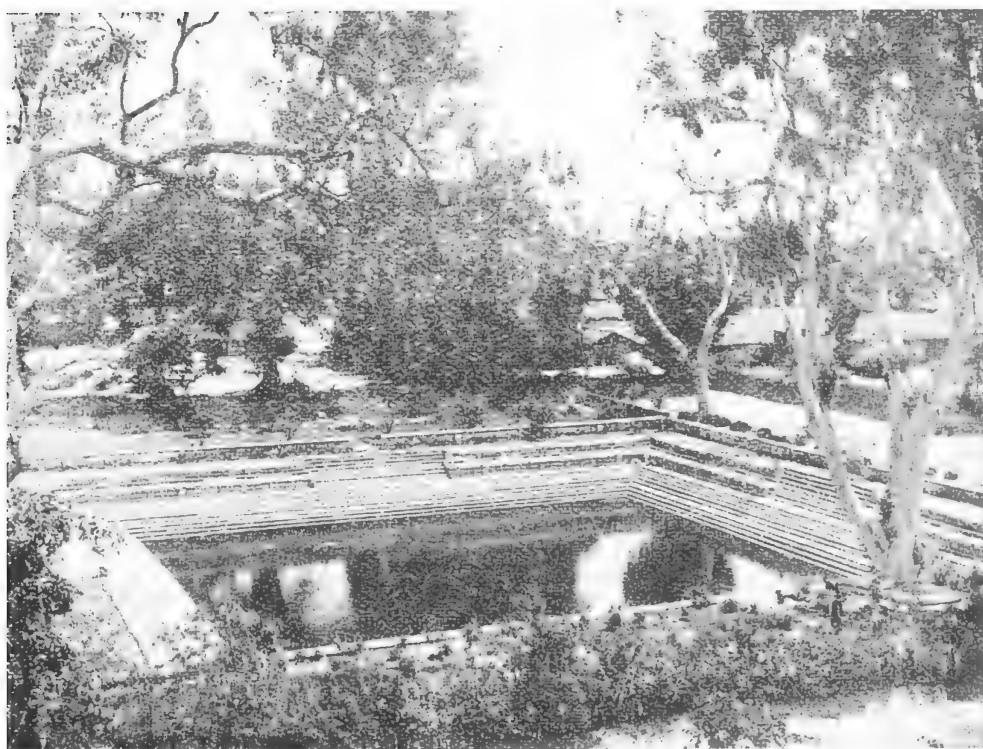
The original temple appears to have been of the Chōḷa period though the present main temple is a rebuilt structure of all manner of worked stones among which is a Ganga inscription in the back wall. Near the Sūrya shrine built of various inscription stones, are two black stone pillars of the Chōḷa period and one Hoysala bell-shaped pillar. The small bull in the sukhanāsi is without ornamentation.



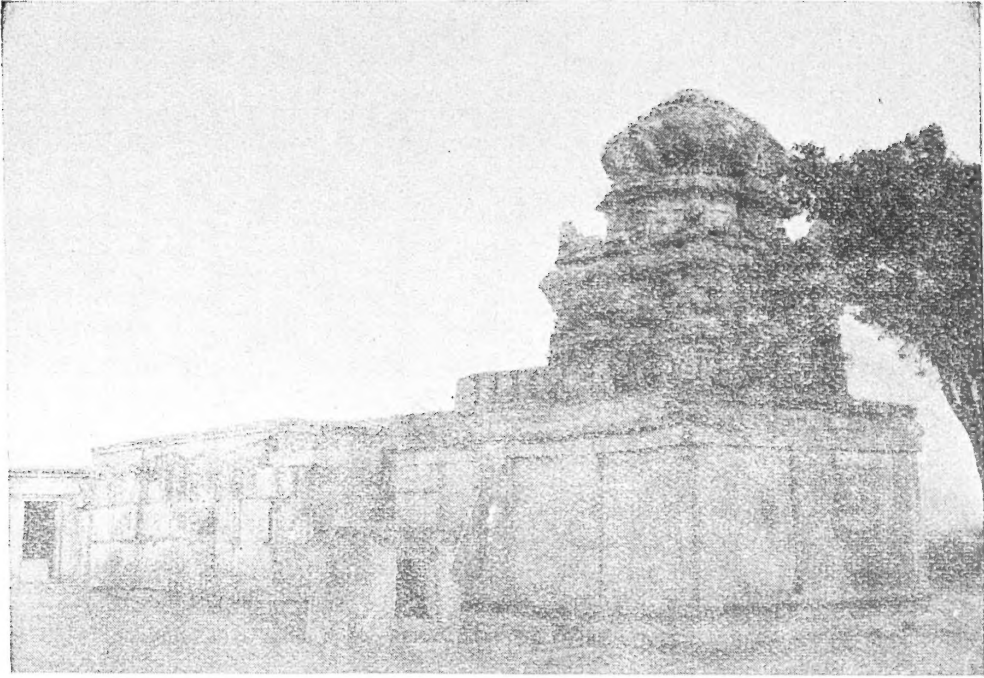
PLATE X



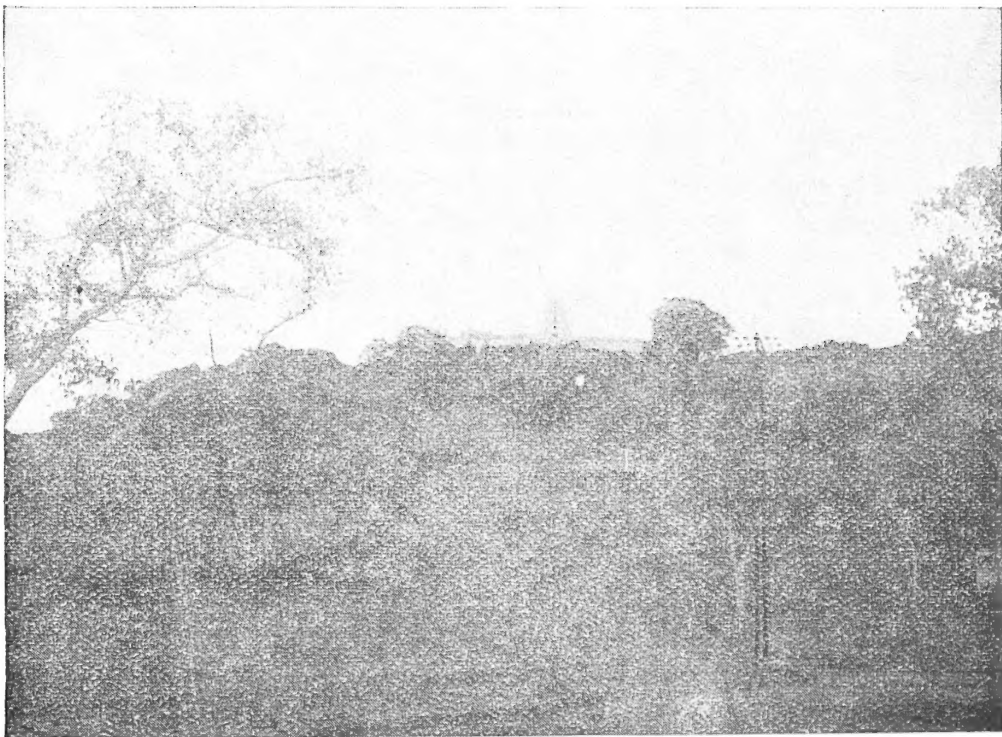
1. MADHAVAMANTRI ANECUT. (P. 19)



2. GOKARNA-TIRTHA. (P. 19)



1. ARKESVARA TEMPLE, VIJAYAPUR. (P. 20)



2. MALLIKARJUNA TEMPLE, MUDUKUTORE. (P. 20)

The image of Sūrya, 2' high, is carved with its low relief *prabhāvali* of one stone. Behind the Sūrya shrine and facing the main temple is a row of four modern structures containing lingas of different sizes.

### MALLIKARJUNA TEMPLE ON THE MUDUKADORE HILL

Mudukadore is a sacred hill near Talkād. It is situated on the left bank of the Kāvērī which takes here a sudden turn to the south. On the hill is built the temple of Mallikārjuna enshrining one of the Pañchalingas. The *jātre* of Mallikārjuna is held for fifteen days in January-February and attended by about 10,000 people. A pretty view is obtained of the hill and its temple gōpura from below (Pl. XI, 2) and of the country around from the hill. The chitramaṇṭapa in the prakāra of the temple was built about 80 years ago. It has on its walls paintings illustrative of Girijākalyāṇa and other episodes from the Śiva purāṇas, with due labels in Kannaḍa. During the festival in Māgha the image of the consort of Tāṇḍavēśvara is brought from the Vaidyēśvara temple at Talkād. On the last day a bull race takes place and the winner is rewarded with a garland by the priest. A large number of maṇṭapas are built for the use of pilgrims during the festival.

### BANDARASAMMA TEMPLE

Baṇḍarasamma is the village goddess of Talkād. Her temple is situated opposite to the Travellers' Bungalow. Several images of her associates are also kept in the temple. An annual *jātre* takes place for the goddess and is attended by a large gathering of people. Three carts are set apart for the use of the goddess on this occasion. On the first day they are highly decorated and driven through the village, different pairs of bullocks being yoked to them at short intervals. Hundreds of people fulfil their vows and offer *maḍe* (rice boiled with jaggery) cooked in new pots to

the goddess. On the second day of the festival, the people move around the temple with torches in their hands during night. When the image is brought in procession they sacrifice many sheep, goats and fowls before sunrise on the third day. They then fill a large pit with water and indulge in dancing and merriment the whole day.

### CONCLUSION

On the whole, the antiquities of Talkād have a pathetic interest peculiar to themselves. Such of those who visit the place cannot but feel that they walk over the buried monuments of a city which prospered for over a thousand years as the seat of several dynasties of kings who ruled this part of the country. The place is now a mere municipality, shifted further north of its original situation. The ancient site, however, promises surprises to the spade of the excavator, no less than here than in Babylon or Egypt or Mohenjo-daro.

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